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AND

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AND

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THE MUSICAL TIMES, And Singing Class Circular.

DECEMBER 1st, 1851.

OLD POETRY AND CONVIVIALITY.

A CHRISTMAS GOSSIP.

Contributed by E. HOLMES, Author of the "Life of Mozart."

THE festive music in our present Number reminds us of matter germane to the season of Christmas and its celebrations, to which our more particular speculations on Madrigal and Glee composition must for once give place. Winter in the country, with our genial English preparations against the cold, the rigour and the inhospitality of the season out-of-doors, has inspired the imagination of our poets, from Shakespeare and Milton to Thompson and Cowper, who have each paid tribute to it; Shakespeare above all, in an exquisite frost piece, distinguished by a masterly condensation of the forcible images of rural life in winter, all hit off within the limits of a song:—

"When all along the wind doth blow,
And coughing drowns the parson's saw;
And birds sit brooding in the snow,
And Marian's nose looks red and raw:
Then roasted crabs hiss in the bowl."

Every line contains a picture, and not the least comfortable one is that of the greasy scullion cooling the pot. Supper is evidently getting ready to some purpose, and even at this distance it smells good.

We have winter associations with Cowper, too, extremely pleasant, principally on account of that common picture of the Woodman and his dog, which adorns the walls of many of the suburban inns of London. This humble work of art revives those exhilarating feelings of youth with which many of us long since have been able to defy the cold, and rejoice in frost and snow. No one can forget the sympathetic, friendly, upward look of the dog at his master, or leave unappreciated the comforts of the short tobacco pipe. Charles Lamb, in his hating-loving farewell to tobacco, which he calls "filth of the mouth and fog o' the mind," still thinks that it possesses the only odour worthy the nostrils of a man:—

"Roses, violets—but toys
For the smaller sort of boys,
Or for greener damsels meant:
Thou art the only manly scent."

Milton beautifully handles the subject of Christmas in his sixth elegy, addressed to his college friend, Charles Diodati. Diodati, who was being entertained in the country, apologised for the verses which he sent to his friend, on account of the feasting with which he was surrounded, which prevented his applying himself

to the muses. Milton, however, approves the composition and its subject—the customary banquet—the pleasures and delights of the country in the winter-time, and the wine of Gaul drunk near the pleasant firesides. He reminds his friend that "verse loves Bacchus, and that Bacchus loves verse; nor was Phœbus ashamed to carry the green bunches of ivy berries, and to have placed the ivy before his laurel." He cites the example of Pindar and Horace, every page of whom is redolent of wine. He shows that cups of Massic foam out a fruitful vein, and pour out metres founded in the cask itself. The dances spoken of by Diodati excite exquisite imaginings in his friend. We hear of a moment "when round the suspended tapestry the lute is heard, which rules the feet of virgins with a tremulous art." Such spectacles have a virtuous influence on the muse, quite opposed to that of 'lazy drunkenness.' "Believe me," he exclaims, "whilst the ivory sings, and the festive chorus accompanying the lyre fills the scented domes, you will perceive Phœbus silently to creep through your breast, like a sudden heat through your bones."

Having eloquently praised festivity, and shown to what poets it is permitted to be often 'moist with old wine,' he turns to another class. "But he who relates of wars, and of heaven under grown-up Jove, must live sparingly in the manner of the Samian master. Let herbs administer to him a harmless food, and the pellucid stream stand near in a dish of beech." He must add to this, "a youth chaste and unpolluted, rigid manners, and a hand without a stain; for a poet is sacred to the gods—his hidden breast and his mouth breathe of Jupiter."

At the conclusion of his epistolary poem, he directly alludes to his composition of the Hymn on the Nativity. "If you wish to know what I am doing—we sing the peace-bearing King of heavenly origin, and happy ages covenanted in the sacred books—Him stabling in a poor roof, who dwells in the highest kingdoms with his Father: the pole equal with the stars, the crowds dancing in the heavens, and the gods suddenly dashed to pieces at their own altars."

The estimation of Milton's father as a musician must have been somewhat high in his own time, as he is one of the composers in the Oriana madrigals; and this family, so dear to English memory for exalted genius and patriotic virtue, seems to possess a history whose chief features may be mapped out in a few lines. The catholic grandfather, keeper of the forest of Shotover, disinherits his son for changing his religion. The son, with his taste for music and literature, finds many friends, and makes a fortune in London as a scrivener; and his son, in due time, comes out with the same bias of attachment to religion and

purity of morals, and with no slight share of the inflexibility and predominant will of the family.*

Whether Milton was really genial at table, and appreciated a 'neat repast, of attic taste,' has sometimes appeared doubtful, because he wrote well both for and against such enjoyments; but Keats, the poet, from the exquisite banquet described in 'Paradise regained,' affirmed that he must have been practically experienced and nicely discerning in such matters; and the discovery of some of Milton's domestic papers in the Tower of London subsequently, confirmed his opinion.

Pictures of good cheer please universally, because all founded in health, enjoyment, and good humour—and they have this advantage over the reality, that the sick man in his arm chair is not excluded from participation in them. He can smile when he hears Massinger's Justice Greedy describe "the rich state of a turkey," and tell of houses where "it snows meat and drink." Fielding thought it providentially designed that the cares and troubles of life should have little influence over the hours that men spend in eating and drinking; and, in confirmation, Charles Lamb describing "the tristful visage" of his old South-sea clerk, says that "it cleared up about four o'clock in the afternoon, over a roast loin of veal." Lamb himself, though but a feeble trencherman, could yet talk of "whole hogs barbecued," with aldermanic gusto. The truth is, that in these sympathies of good fellowship, men of the most distant times detect the strongest family features; they see themselves in the mirror of antiquity, and it awakens benevolence. The difference between Horace toasting his Falernian, and Horace Smith quaffing his sherry, was in the mere sensation not great. In things of *virtu*, in music, in dancing and costume, taste changes, and we can scarcely recognize the enjoyments of our ancestors; but the difference in men is chiefly in the hush—before a good dinner hungry people in all ages have played the same part.

The humane tone of the English Christmas endears it; it excludes no one, and has a religious care for the poor. When in days of yore "Lords and gentlemen," as Aubrey relates, "ate in Gothic halls at the high table," the poor boys who had turned the spit, "licked the dripping for their pains." What an excellent plan was that of 'Church ale' for anticipating the poor rates;

first opening men's hearts by means of spits and pots, and then encouraging them to give voluntary dole:—how much better that than an unexpected inconvenient levy of ninepence-halfpenny in the pound!

Among British drinks we cannot boast of our wine—though we may still hear of vineyard gardens in Clerkenwell, and of a field near Rochester Cathedral, which, out of memory, has been called 'the Vines.' The discovery of the hop crowned our mighty ale—the old-established potation in hall and parlour at Christmas, and the invigorator in mumming and dancing.* A flaggon of ale and apples, drunk out of a wooden cup, was, according to Pepys, the old orthodox Christmas draught. Leigh Hunt has written on the revival of the wassail-bowl, principally for the edification of Londoners, who, unawares, let the good old customs slip. He is of right the genial fireside poet; our modern hearths he has rendered doubly delightful by his happy adaptation of verse. As we warm ourselves before a good fire, we still laugh, repeating to ourselves,

"The conscious wight rejoicing in the heat,

Rubs the blithe knees and toasts the alternate feet."

How astonishingly a couplet of this sort, thrown off in a minute and forgotten by the author, lasts as a thing of pleasure!

We shall not expatiate on particular rules for the celebration of Christmas, because in festivities, in singing, dancing, and games, every one does what he can. Moderation is, however, the best rule in all things; and we would utterly discard the opinion of that wild master of the revels who once affirmed that, as for drinking, "we might keep on till the cork soles of our shoes swelled an inch higher!" A pleasant and genial exaggeration, which transmits a laugh from the times of Francis I. of France, and Cardinal Du Bellay.

If we may trust history with its 'strange stories of the deaths of kings,' some of them appear to have lived as though they actually put this advice in practice. Roger Ascham, attending an embassy in Germany, saw the Emperor Charles V. make a very good dinner on "boiled beef, roast mutton, and roasted hare;" but what astonished him was the immense draughts of Rhenish with which His Imperial Majesty washed it down. The pleasant superseded the wholesome for the time; however, there came a sure day of reckoning with this mighty conqueror, for indigestion seized him, and led him into that most extraordinary freak of listening to his own requiem while he lay alive in his coffin. Henry VIII., Francis I., and Charles V., were all musicians, and had they composed a glee party, might have been more

* The decline of the patrician family of Milton, one of whose remote ancestors had forfeited an estate in the wars of the Roses, is a subject at once painful and ludicrous. Johnson relates that Mrs. Foster, the poet's granddaughter, "kept a petty grocer's or chandler's shop, first at Holloway and afterwards in Cock-lane, near Shoreditch Church." She did not know what a *benefit* at the theatre meant; but understood it better when the profits of the representation of *Comus*, £130, were paid to her by Dr. Newton. She and her husband died at Islington, illustrating, in Hamlet's phrase, "the noble dust of Alexander stopping a bung-hole." Such is usually the way in which public services and desert are repaid to a man's descendants.

* "While the Englishmen drank only ale, (says a French physician, 1620,) they were strong, brawny, able men, and could draw an arrow an ell long; but when they fell to wine and beer, they were found to be much impaired in their strength and age."

The words by
HERRICK.

The Twelfth Night Song.

The music by
V. NOVELLO.

FOR FOUR VOICES AND CHORUS.

[London: J. Alfred Novello, 69, Dean Street, Soho, & 24, Poultry.]

ACCOMP.
Met. ♩ = 184.

With gaiety and spirit.

SOLO.—TREBLE.

Now, now the mirth comes, With the cake full of plums, Where Bean's * the King of the

sport here; Be - side we must know the Pea * al - so, Must re - vel as Queen in the

cres.

court here; Must re - vel, must re - vel, must re - vel as Queen, must re - vel as Queen in the

ALTO.

Must re - vel, must re - vel, must re - vel as Queen, as Queen in the

TENOR (Svc. lower).

Must re - vel, must re - vel, must re - vel as Queen, must re - vel as Queen in the

BASS.

Must re - vel, must re - vel, must re - vel as Queen, must re - vel as Queen in the

* A Bean and a Pea were added to the ingredients of the Twelfth-day cake, and decided the Royalty of the happy individuals in whose share of cake they were found.

THE TWELFTH NIGHT SONG.

CHORUS.
 court here; must revel, must revel, must re-vel as Queen, must re-vel as Queen in the court here.
CHORUS.
 court here; must revel, must revel, must re-vel as Queen, must re-vel as Queen in the court here.
CHORUS.
 court here; must revel, must revel, must re-vel as Queen, must re-vel as Queen in the court here.
CHORUS.
 court here; must revel, must revel, must re-vel as Queen, must re-vel as Queen in the court here.

SOLO.—TENOR (Sve lower).
 Be - gin then to choose, This night as you use, Who shall for the pre-sent de - light here, Be a

King by the lot, And who shall not Be Twelfth-day Queen for the night here; Which

known let us make joy - sops with the cake, And let not a man be seen here, Who, un -

urg'd, will not drink To the base from the brink, A health to the King and the Queen here.

THE TWELFTH NIGHT SONG.

p

Now, now the mirth comes, With the cake full of plums, Where Bean's the King of the

Now, now the mirth comes, With the cake full of plums, Where Bean's the King of the

Now, now the mirth comes, With the cake full of plums, Where Bean's the King of the

Now, now the mirth comes, With the cake full of plums, Where Bean's the King of the

sports here; Be - side we must know the Pea al - so, Must re - vel as Queen in the

sports here; Be - side we must know the Pea al - so, Must re - vel as Queen in the

sports here; Be - side we must know the Pea al - so, Must re - vel as Queen in the

sport here; Be side we must know the Pea al - so, Must re - vel as Queen in the

f *cres.*

court here; Must re - vel, ust re - vel, must re - vel as Queen, must re - vel as Queen in the

court here; Must re - vel, m_ure - vel, must re - vel, must re - vel as Queen, as Queen in the

court here; Must re - vel, mus_e - vel, must re - vel as Queen, must re - vel as Queen in the

court here; Must re - vel, must r. vel, must re - vel as Queen, must re - vel as Queen in the

THE TWELFTH NIGHT SONG.

CHORUS.
 court here; must revel, must revel, must re-vel as Queen, must re-vel as Queen in the court here.
CHORUS.
 court here; must revel, must revel, must re-vel as Queen, must re-vel as Queen in the court here.
CHORUS.
 court here; must revel, must revel, must re-vel as Queen, must re-vel as Queen in the court here.
CHORUS.
 court here; must revel, must revel, must re-vel as Queen, must re-vel as Queen in the court here.

SOLO.—BASS. With Spirit.
 Next crown the bowl full, Of gentle lamb's wool: Add su - gar, nutmeg, and jin - ger, With

store of ale too, And this ye must do, To make the wassa a swinger, to

CHORUS. slow. **SOLL.**
 Give then to the King, and Queen wassail-ing, **mp**
CHORUS. slow. **SOLL.**
 Give then to the Ki, and Queen wassail-ing, **mp**
CHORUS. slow. **SOLL.**
 Give then to the KG, and Queen wassail-ing, **mp**
CHORUS. slow. **SOLL.**
 make the wassail a swing - - er; Give then to theing, and Queen wassail-ing, **mp**
slow. **mp**

THE TWELFTH NIGHT SONG.

tempo lmo.

though with ale ye be wet here, Yet part ye from hence, As free from offence, As

tempo lmo.

though with ale ye be wet here, as free from offence, As

tempo lmo.

though with ale ye be wet here, Yet part ye from hence, As

tempo lmo.

though with ale ye be wet here,

when we in - no - cent met here, Yet part ye from hence, As

when we in - no - cent met here, Yet part ye from hence, As

when we in - no - cent met here, Yet part ye from hence, As

Yet part ye from hence, As

free from of-fence, As when we in - no - cent met here.

free from of-fence, As when we in - no - cent met here.

free from of-fence, As when we in - no - cent met here.

free from of-fence, As when we in - no - cent met here.

THE TWELFTH NIGHT SONG.

p

Now, now the mirth comes, With the cake full of plums, Where Bean's the King of the

Now, now the mirth comes, With the cake full of plums, Where Bean's the King of the

Now, now the mirth comes, With the cake full of plums, Where Bean's the King of the

Now, now the mirth comes, With the cake full of plums, Where Bean's the King of the

sports here; Be - side we must know the Pea al - so, Must re - vel as Queen in the

sports here; Be - side we must know the Pea al - so, Must re - vel as Queen in the

sports here; Be - side we must know the Pea al - so, Must re - vel as Queen in the

sport here; Be - side we must know the Pea al - so, Must re - vel as Queen in the

f CHORUS. *cres.*

court here; Must re - vel, must re - vel, must re - vel as Queen, must re - vel as Queen in the

f CHORUS. *cres.*

court here; Must re - vel, must re - vel, must re - vel as Queen, as Queen in the

f CHORUS. *cres.*

court here; Must re - vel, must re - vel, must re - vel as Queen, must re - vel as Queen in the

f CHORUS. *cres.*

court here; Must re - vel, must re - vel, must re - vel as Queen, must re - vel as Queen in the

THE TWELFTH NIGHT SONG.

Court here; must re-vel, must re-vel, must re-vel as Queen, must re-vel as Queen in the

Court here; must re-vel, must re-vel, must re-vel as Queen, must re-vel as Queen in the

Court here; must re-vel, must re-vel, must re-vel as Queen, must re-vel as Queen in the

Court here; must re-vel, must re-vel, must re-vel as Queen, must re-vel as Queen in the

SOLI.
court here; must re-vel as Queen, must re-vel as Queen, . .

SOLI.
court here; must re-vel as Queen, must

SOLI.
court here; must re-vel as Queen, must

SOLI.
court here; must

mp

must re-vel re-vel

re-vel as Queen, must re-vel, re-

re-vel as Queen, must re-vel, re-

re-vel as Queen, must re-vel, must re-vel, must re-vel, must re-vel, must

Sves.

THE TWELFTH NIGHT SONG.

[illegible]

re - vel as Queen in the court . here ; must re - vel, must re - vel, must

re - vel as Queen in the court . here ; must re - vel, must re - vel, must

re - vel as Queen in the court . here ; must re - vel, must re - vel, must

re - vel as Queen in the court . here ; must re - vel, must re - vel, must

CHORUS.

re - vel as Queen, must re - vel as Queen in the court here.

CHORUS.

re - vel as Queen, must re - vel as Queen in the court here.

CHORUS.

re - vel as Queen, must re - vel as Queen in the court here.

CHORUS.

re - vel as Queen, must re - vel as Queen in the court here.

Continued from page 296.

innocently employed in their musical, than in some of their political movements. The avenging Nemesis visited Henry VIII. for his table sensualities, in the form of a bad leg, which rendered it terrible to approach him, and made the heads of his faithful subjects fly off like apples in an orchard on a windy day. In these times we must not look for dietetic maxims. Montaigne consoled himself under the torment of a *calculus*, that it was a gentleman's complaint, and not one common to labourers and villains. Drunkenness was not frequent, but he allows that people generally drank too much, rather what they could than what they ought. His own stint of wine at dinner was a pint and a half; and both he and his father before him, were accustomed to have it stand open in the buttery for some hours before they used it. How odd and how very unpleasant! He had a great contempt for medical science, and when he was poorly, often got well by merely changing his red wine for white.

Shakespeare describes the Englishman as "potent in potting"—as one who "sweats not to overthrow your *Almaine*;" and a good-humoured laugh may be seen in the oddity of his phraseology. There is still a legend at Stratford-on-Avon of his having been personally concerned in some exploit of this kind, with lads who liked to stand by their ale, and of his having been among the vanquished before the grand attack began. Perhaps he was of the humour of that merry Greek, who claimed the prize at a drinking match because he was the first tipsy—a pleasant and ingenious practical satire.

As Christmas has its own peculiar melancholy, and obliges us by its staid gatherings to reckon up the "kindly hearts we have known," we are fully entitled to compensate ourselves with the humours and oddities of our ancestors, who have long since travelled the common road. Mr. Lamb's "*Gone or Going*," presents a pathetic muster of his varied acquaintance, including "rich Kitty Wheatley," and "fat Clemmitson's widow,—lusty as Dido." Lastly, he mourns that:—

"— Gallant Tom Doewra,
Of nature's finest crockery;
Now but thin air and mockery,
Lurks by Avernus."

All annual festivals oblige us to these reckonings and to count the vacant places. There is a striking picture of convivial solitude in a German romance of '*La Motte Fouqué*.' The time is gothic and the scene Scandinavian. An old knight accustomed to entertain his friends in the hall of a castle which "looks out eternally to the lone sea," as he loses them one by one, has their places at table filled by their armour, and at last does the honours alone in the midst of empty shells—ghastly memorials of vigour and activity. In

our youth, Jack Bannister, the comedian of pleasant memory, attempted to give a regular Christmas dinner at Hampstead to thirty, but he could not keep it up long with the same people.

It devolves, therefore, upon young eyes and cheeks to infuse sempiternal enjoyment into Christmas, for the wrinkles and scars of time get deep, and laughter itself grows serious. Meanwhile it is proper to examine all old chronicles, bills of fare, accounts of modes, customs, dress, and dances, which may enhance pleasure. We are privileged to parade Queen Bess in her cloth stockings, and to exhibit the Earl of Essex dancing a cotillon in trunk breeches with Lady Hunsdon in a fardingale. Christmas authorises mummeries; and Twelfth-night exhibits pleasant vicissitudes in life. We would merely advise the king to take his part in the singing and to keep wassail briskly, whether his style be ancient or modern—whether he be surrounded with knights, or whether, like George III., he shout continually for his favourite Bow-street officer—Townsend! Townsend! The sudden extempore filling out of dignities is a peculiar department of English farce and character—we see it in the humour of our mock elections—Mayors of Garrat, &c. Every one seems to say, "Just give me the money, and see if I couldn't play the great man as well as the best of them."

For curious additions to the usual Christmas larder, let the reader consult the bill of fare of the Bush Tavern, Bristol, for Xmas., 1800. We find among the poultry—owls, bitterns, a cuckoo, starlings, &c.! Is it credible that they are edible? Quin, the actor, who would have sailed with Apicius to eat lobsters, used to visit the Bush, famed for turtle and punch. This cynical gastronome assisted much to promote the union of John Dory and Ann Chovy—it was, he said, the only marriage in which he had an interest. They are pleasant guests who square accounts with their hosts by sending a good thing out of the mouth for every good thing they put in.

CURSCHMAN.

CHARLES FREDERICK CURSCHMAN was born in Berlin, June 21st, 1805. He was distinguished in his boyhood for possessing an unusually beautiful soprano voice, upon which a degree of culture was bestowed very unusual amongst boys. He frequently undertook to sing the solo part at public schoolfeasts and other musical performances, astonishing his audience with "*Arie di Bravura*," such as that in Graun's "*Der Tod Jesu*."

His father, who was a merchant in Berlin, had, however, no intention of bringing up his son to the profession of music, and the principal pursuit of the young Curschman for several years was the study of Jurisprudence; but his love for Music became so paramount, as to decide him to dedicate his whole life to its study. In pursuit of this resolution he repaired to Cassel, where he studied the theory of music and com-

position, during four years, under Spohr and Hauptmann. It was during these days of study at Cassel that Curschman composed several works, and of these a short opera, named *Abdul and Erinnich, or, the Two Dead Men*, and a sacred piece, were performed in public, and received great applause.

In 1829, Curschman returned to Berlin, in which city he constantly resided, with the exception of occasional short tours through Germany, France, and Italy.

He became favourably known to the public as the composer of several elegant songs, the popularity of which was much increased by his tasteful manner of singing them. He seems to have been extremely fastidious in the selection of what compositions he would give to the public; and his printed works, during several years, were confined to about nine books of songs. The consequence is, that they are almost all excellent in their way, and are vivid musical illustrations of his judiciously-chosen poetry. Death put an early period to his promising career, in the year 1841. Several compositions of Curschman have become favourites with the English public, who were first attracted to his music by the two charming trios, "Ti prego o Madre pia," and "L'Addio," first introduced by Miss Masson, who had them from the composer, and for whom they were first printed in this country.

TO CORRESPONDENTS.

We must again remind those advertising friends whom we are obliged constantly to disappoint, by their advertisements arriving after we go to press, that we require them six clear working days before the end of the month at latest.

Arrangements have been made to secure further efficiency in our Brief Chronicle of the Month, by placing that department under the care of a gentleman of experience. Our space is necessarily limited this month, owing to the length of our music.

Subscribers who may wish to dispose of Sir John Hawkins' *History of Music*, would confer a favour by communicating with our publisher.

A Subscriber, Chelsea, will find the glees he mentions in the *Glee-Hive*. We avoid reprinting the same glees in our Journal.

Violoncello.—See *Thematic Catalogue to Mozart's Pianoforte Works*, in which are several fine trios and quartets.

E. C. City, will find the promised particulars of the composer Curschman in our present number.

Brief Chronicle of the last month.

JACKSON'S "ISAIAH."—We announced in our last the performance of Mr. Jackson's new oratorio, *Isaiah*, by the Liverpool Choral Society. The following opinion is taken from a well-written critique, which appeared in the *Liverpool Mail*:—"Mr. Jackson's conceptions demonstrate strength of mind, together with a command of means which must assuredly fix him firmly in the very highest rank of composers; and we can most certainly congratulate him upon a career which promises a permanency equal to its brilliance." The performance gave the highest satisfaction to a very numerous audience.

THE CLIFTON AMATEUR MADRIGAL SOCIETY gave a performance on the 11th of November, at the Victoria Rooms, Clifton.

THE ENGLISH GLEE AND MADRIGAL UNION assisted at Mr. J. A. Baker's concert, on the same evening, at Birmingham.

THE AMATEUR CHORAL SOCIETY commenced their meetings on the 19th, at the residence of Mr. Charles Salamon.

ROYAL SOCIETY OF MUSICIANS.—The members of this excellent society have recently become the possessors (by gift) of the splendid pianoforte made by Messrs. Broadwood for the Great Exhibition. The beauty of the case has never been equalled; the tone of the instrument is on a par with its outward adornment. The benevolence of this firm is proverbial—repeated proofs of the sympathy felt by it, for the less affluent and afflicted members of the musical profession, have been given. A reference to the subscription list of this society alone, will prove the justice of this assertion. We believe the value of the pianoforte is estimated at £2,000, the cost price exceeded £1,200.

THE TILlicoultry CHORAL SOCIETY, which was established about a twelvemonth ago, gave a performance on the 24th ultimo, under the direction of Mr. Archibald Browning. Selections were made from Novello's arrangement of various oratorios and anthems by Farrant, Dr. Tye, &c.

The committee of the CLASSICAL HARMONISTS' SOCIETY (Clifton), announce Handel's *Israel in Egypt*, for the 9th of December.

A concert has recently been given by the YORK CHORAL SOCIETY, under the direction of Mr. Hopkinson. The programme consisted of both sacred and secular music.

THE HANLEY AND SHELTON PHILHARMONIC SOCIETY, established some years ago, has recently received a new impetus from a change in the management; the members gave a concert, under the direction of Mr. G. Simpson, on the 10th, with great success.

DR. S. S. WESLEY has just opened the new organ at St. Jude's Church, Southsea.

The members of the MUTUAL IMPROVEMENT SOCIETY at Watton, held a soirée on the 6th of November.

THE MARKET WEIGHTON CHORAL SOCIETY gave their first concert on the 30th of October, in the National School Room. The selections principally were made from glees which have appeared in *The Musical Times*. Mr. Jackson, of Masham, presided at the pianoforte.

A soirée was given on the 4th, by the POPLAR AMATEUR SOCIETY. The music performed, consisted of a selection from *Acis and Galatea*, and a variety of glees and madrigals, under the direction of C. Robinson.

VOCAL CONCERTS ON A NOVEL PLAN.—The first of a series of Concerts will be given at Exeter Hall, on Thursday Evening, December the 11th. The chief characteristics will be the illustration of the National Music of England, in Songs, Madrigals, and Glees, by Eminent Solo Singers and an efficient Chorus, The National Music of Germany will also be illustrated by a German Choir. Arrangements are making to combine instruction with amusement for the audience, by providing all with the printed music of the concerted pieces, &c.

DEATH OF DR. MAINZER.—It is our painful duty to record the death of Dr. Mainzer, a gentleman distinguished for his zeal and philanthropic exertions in the encouragement of a popular taste for music. He was born at Treves, in 1801; and at a very early age showed a desire to cultivate the art, in imparting a knowledge of which he subsequently so greatly excelled. He was a performer on several instruments, including violin, piano, oboe, horn, flute, and bassoon; at twelve years of age he could read the most difficult music at sight, and he had also made some very creditable efforts in composition. After studying mathematics and natural science, at twenty-one years of age he became an engineer of mines, but, finding his health decline, he embraced the church as a profession, though still continuing to study the "divine art." He made, soon after, a tour of Germany, and visited nearly all the great masters in musical science—spending some time in the family of Rinck. After two years ab-

sence, he returned to Treves, formed several choirs, and became the director of the musical department of the Normal School. He afterwards distinguished himself in Paris, as a writer for the public press. After quitting Paris, Dr. Mainzer resorted to England, and resided a short time in London; latterly his efforts have been principally confined to Manchester, where he has had many thousands of young persons under his immediate tuition, and where his memory will long be revered by both rich and poor. His incessant labours produced a malady, under which he has been suffering for the last six or eight months, and which, unfortunately, terminated in his demise. It was under the auspices of the late Dr. Mainzer that we commenced our labours in this publication—the original title of it having been "*Mainzer's Musical Times*."

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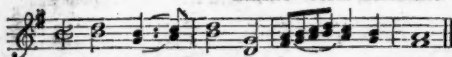
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